

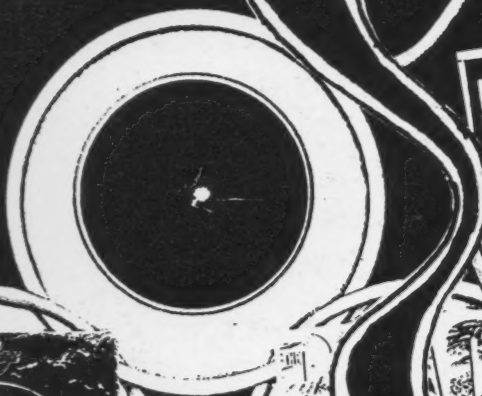
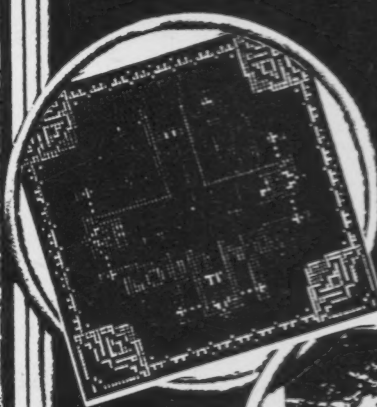
# BACKLASH

# STOMP

1991

86

The Beach Boys



15  
Big Ones

DIGITALLY REMA



## BEACH BOYS STOMP - AUG '91

22 Avondale Road  
Wealdstone  
Middlesex HA3 7RE

### STAFF ('OUR TEAM')

#### EDITOR

Michael Grant

#### CONTRIBUTING EDITORS

Andrew G Doe (AGD)  
Chris White

#### INFORMATION OFFICER

Trevor Childs  
86 Woodside Road  
Tonbridge  
Kent TN9 2PB

#### TREASURER

Roy Gudge

#### TYPIST

Pip White

#### COVER ART

Nick Guy

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monumental anniversary project is waiting in the wings, not even a celebratory dip into the archives to rescue a clutch of unreleased goodies for the product-hungry fan.

So what is the next scheduled release? Well it's that Elton John tribute thingy isn't it, "Crocodile Rock". Great song. Ho, hum.

Even **STOMP** seems these days to be reluctant to find its way to its ever-patient subscribers - I mean, we'll be lucky if we get this issue before the Convention. The Convention! That's what we need to lift our flagging spirits! A good get-together with people who we may only see once a year but who we would never see if it weren't for the Convention. The excite-



I have this strange feeling that the average beach Boys fan is currently experiencing an uncomfortable period of limbo. The concerts have come and gone - we know that, apart from the somewhat unimaginative repertoire, they were as good as we could have expected because nearly everyone said so, including yourself, but the memory, the ability to recall the feelings and emotions at the time, gradually fade.

The CD reissues have rekindled interest in those albums which have, perhaps, not been on the turntables as often as they used to. There they sit on the shelf, a tribute to the subtle partnership of space age digital technology and indefinable artistic talent the like of which we shall not see again. But the collection is almost complete now.

Brian's new album seems to be in a similar state of limbo. It has been talked about for so long but, except for a select few, no one has yet heard a note, so we wait and tap our fingers while the recording company execs. dilly dally and say that this Brian Wilson is not the Brian Wilson we want.

Of the Beach Boys' own recording plans there is little news. No

ment of the raffle, the envy of the winners, the fascination of the auction, the groans, cheers and guffaws at the videos and the astonishment that six hours or so can go by so quickly.

See, like I said at the beginning, there's always something interesting going on for the average Beach Boys fan.

### CHRIS WHITE

Happy Birthday to Alan Jardine, 49 on the 3rd September.

Back issues available: 63 - 70, 72 - 74, 76, 77, 79 - 85. £1.50 per copy, Overseas add 50p per copy.

-oOo-

### 13TH BEACH BOYS CONVENTION:

#### IMPORTANT AMENDMENTS

**TICKETS:** You are all aware that this year's Convention is all ticket. No ticket - No admission. Tickets are available until 1st September and as of 24th July sales are approaching 250. Thus there are just over 100 left.

**ENTRY:** Due to the organisers of the hall not registering our booking correctly we have been obliged to alter the start and finish times this year. The doors will now open between 10.30 am and 10.45 am (stallholders get there early to allow yourselves the maximum setting-up time) while the Convention itself will start at 11.30 am. The first 250 arrivals will receive a badge and, as in the past there will be a bar with sandwiches available during the day. The close will now be 5.15 pm.

**TABLES:** Size 4' x 2' approximately are £10 each to previous stallholders, first time applicants and non-subscribers £17 each. After 20th August tables will be £20 to all. Tables are allocated in strict order of receipt and applications must contain an S.S.A.E. if sent for separately. All stallholders must have a normal Convention ticket - available from PO Box 103, FARNHAM, Surrey, GU10 3QG.

#### ANYONE WISHING TO SELL OR TRADE ANYTHING MUST HAVE A TABLE

**RAFFLE, VIDEOS & AUCTION:** The raffle and auction items are well advanced, with the raffle approaching the usual 24 prizes. This again has a Beach Boys promotional jacket, Stack O Tracks and platinum disc award etc. Videos are at this time not so advanced but there are one or two interesting sources open to us.

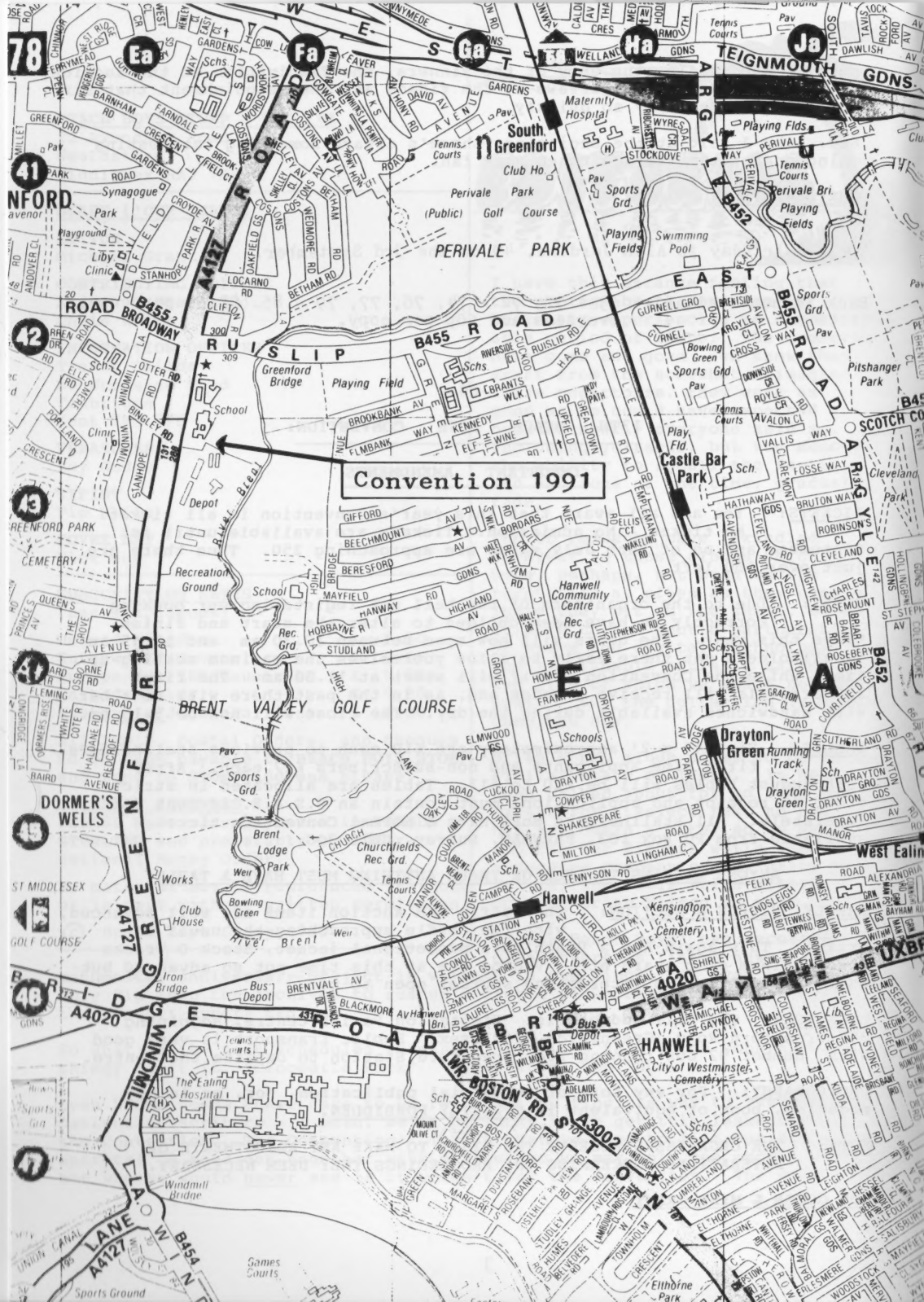
**LOCATION:** The full address is: Visitation Parish Centre, adjoining 358 Greenford Road, Greenford, Middlesex. Public transport is very good with number 92 bus running from Greenford Station to outside the Centre.

**PHOTOGRAPHY:** For any form of commercial publication, for, or in any magazine, book or equivalent is STRICTLY FORBIDDEN.

**NOTE:** THE ORGANISERS RESERVE THE RIGHT TO MAKE ANY ADJUSTMENTS OR ALTERATIONS CONCERNING THE PROCEEDINGS THEY DEEM NECESSARY.

### ROY GUDGE & MIKE GRANT





CONVENTION

# 1991

Saturday 21st September

VISITATION PARISH CENTRE  
GREENFORD

stop press

CONVENTION PROCEEDINGS ALTERED

The event will now start at 11 30 a.m. and finish at 5 15 p.m. The doors should open at 10 30/45 a.m. provided we are ready in time.



THE BOOK:

**DENNY REMEMBERED**

DENNIS WILSON IN WORDS  
AND PICTURES

IS NOW AVAILABLE

There has never been a book done exclusively on Dennis Wilson, the late drummer of The Beach Boys, until now. Denny Remembered, is the title of the new book from Vergin Press that captures Dennis Wilson from the view point of a fan, Pop-artist/photographer, Ed Wincentsen. Mr. Wincentsen has put together a collection of never before published stories of Denny that is sure to warm everyone's heart. This is the side of Denny that most reporters have overlooked. More than 175 photographs, original Pop-art designs, reference materials, and many other items of interest are included in the book. This publication is sure to be a must for every Dennis/Beach Boys fan and lover of popular music history.



Make Checks/Money Orders Payable To:

198 Pages, \$19.95. Include \$3.00 postage and handling, \$6.00 airmail overseas. (Oklahoma residents add 7.5% sales tax)

**Denny Remembered**  
P.O. Box 700754  
Tulsa, OK (74170-0754) USA

THE BEACH BOYS - GOOD VIBRATIONS : SMILE  
SX CD 011 - 71.40 mins

JAMES CROWTHER

Smile Promo Advert	0.57	Heroes & Villains	7.23
Good Vibes Sessions	15.33	Vegatables	3.37
Barnyard (I)	0.57	Fire	2.02
Do You Like Worms?	4.00	I Love To Say Dada	3.02
Old Master Painter	0.18	Holidays	2.39
You Are My Sunshine	0.54	Surf's Up (instr.)	1.41
Bicycle Rider	0.28	Surf's Up (vocal)	2.07
Been Way Too Long	1.49	Child Is Father	1.56
Tones	0.59	Home On The Range	2.18
Barnyard (II)	1.00	Wonderful (instr.)	2.10
Cabin Essence	2.34	* Barbie	2.16
Our Prayer	1.10	* What Is A Young Girl	2.10
George Fell Into His	3.10	Made Of	
French Horn			

Last time we had a CD of SMILE material, courtesy of Sphinx CDs, the quality of production was on a par with the CHILD OF WINTER/GOOD VIBES bootleg, in other words a completeist purchase only. This time around they've made more of an effort. Using the best of the available SMILE boots and condensing them onto one fairly good quality opus.

The packaging is bizarre in the extreme. The front cover is a mauve/brown variation on the standard SMILE shop cover although "GOOD VIBRATIONS" has been situated above the shop title. From hereon in things get weirder by turns. The first page of the booklet is the "409" cartoon from Byron's book. Page 2 features the lyrics to "I Just Wasn't Made For These Times". Pages 3 & 4 are photocopies of the liner notes to the first SMILE vinyl boot - something that the CD most certainly ain't. References to the released H & V, Wind Chimes, Child Is Father, etc., being contained on the disc must be baffling to the casual buyer who must wonder if he's purchased the correct disc. The final two pages of the booklet feature a montage of pics circa 65/66 and the "Little Deuce Coupe" cartoon, again from Byron's book.

As for the CD itself it contains nothing new but the inclusion of "Barbie" and "What Is The Young Girl Made Of" is perplexing to me. Surely the 'vocal' version of "Wonderful" and/or the instrumental version of "You Are My Sunshine" would have been more sensible choices.

All in all it isn't quite as good as the Japanese pic disc boot which it duplicates but seeing as that one is getting rarer and more expensive by the day then £15.00 for over an hour of SMILE music shouldn't be overlooked. If you missed the original CD first time around then purchase the Sphinx one now. It's availability from nearly all major mail order companies suggests it's going to be around for a long time. It's just a pity about the booklet but it's the music that counts and all STOMP readers should have it.

-o0o-

COCONUT GROVE - A new cassette only release from Cornwall's finest live Band. Stomp subscriber Graham Hicks is a member of Coconut Grove. This is recorded "Live" in the studio. Here are some of the songs that the Band perform in their live set. Surfer Girl, Then I Kissed Her, Good Vibrations, Problem Child, Spirit Of Rock n' Roll, Surfin' USA and Help Me Rhonda. Plus a Hollies Medley and Queen's Bohemian Rhapsody which the Band perform brilliantly "Live". If you are visiting Cornwall, catch them if you can. Cassette cost is £5.00 + 50p P&P. Payable to G. Hicks please. Send to. Coconut Grove, 3 Ropehaven Close, Tregonissey, St.Austell, Cornwall, PL25 4DZ.

KEEPIN' THE SUMMER ALIVE  
UK RELEASE - 468350 2

KTSA is one of those albums that I enjoyed when it came out, but have not listened to very often. So now it's sit down and listen time and do a track by track re-evaluation.

"Keepin' The Summer Alive" is like a 1980 version of "Do It Again" and a track that has been sadly neglected over the last ten years or so.

"Oh Darlin'" - nice ballad that has also been ignored over the years as if it had never been recorded although it features a fine performance from Carl.

"Some Of Your Love" - nasal Mike, "Be True To Your School" re-tread. Vocals are good though.

"Livin' With A Heartache" is Carl's venture into Eagles country rock territory and it sounds OK eleven years on.

"School Days" - the hotter mix appears on TEN YEARS OF HARMONY but nevertheless is a good version of the old Chuck Berry tune.

"Goin' On" is a Beach Boys classic that sounds terrific whenever it's played - a great performance all round.

"Sunshine", always an underrated track and a forerunner for "Kokomo" eight years later - great group vocals.

"When Girls Get Together" is a SUNFLOWER outtake somewhat out of place on KTSA but sounds fine on LANDLOCKED.

"Santa Ana Winds" - an inspired Al Jardine track considered a filler track at the time but definitely one of the best Al Jardine efforts ever.

"Endless Harmony" (with distortion corrected from initial US release) is not one of my favourites but the song really takes off when Carl comes in.

All in all not the best Beach Boys album ever but also not the worst and there is much to enjoy on it. Sound quality 8 out of 10.

MIKE

\*\*\*\*\*  
CONCERT REVIEW - WEMBLEY  
 \*\*\*\*\*

So, the big question was not only answered but emphatically underscored. Brian didn't attend any of the UK gigs, just as we knew he wouldn't, but for the band to not even mention his name once.... well, it's somewhat unusual to say the least.

The preceeding omission only slightly took the edge off what was a surprisingly accomplished concert: granted there were no great surprises, but it was all well done - with the exception of "Kokomo" - and, though little more than a succession of medleys, satisfying enough. The inclusion, and excellent performance, of "Please Let Me Wonder" was my highspot, just edging out the PET SOUNDS sequence. Alan seems to have rediscovered his joy of performance, Adrian performed well and Mike was pretty much Mike (though my companion, at her first BB gig found him a more than ample front-man, and funny to boot) just as Carl was Carl, even during his solos.

Taking the last three visits as a progression, by 1995 the Beach Boys should be a superb live act... if there are any BB by then. If not, then I'll gladly accept this as a fine way to say goodbye.

AGD



# BEACH BOYS AT BOURNEMOUTH INTERNATIONAL

CENTRE - SATURDAY 15th JUNE 1991

As my eight year old son wanted to see the Beach Boys (his first rock/pop concert) we arranged to go down to Bournemouth for the weekend - Wembley concerts on Monday/Tuesday are not conducive to schooling the next day!

We arrived early and took our seats - row K, eleven rows from the stage, to the left and in front of a bank of loudspeakers. The audience consisted of "mature" people and Andrew must have been one of the youngest there. The support band played for about 30 mins from 8.15 pm getting progressively louder and noisier; the audience was polite with its applause and at the interval the discussion was "who was that group?" - it wasn't introduced and they didn't introduce themselves.

At 9.10 pm, the Beach Boys were greeted with cheers and loud applause as they launched into 'California Girls' with the scantily clad "cheerleaders". This was rapidly followed by 'You're So Good To Me', 'Darlin'', 'Then I Kissed Her' and 'Do It Again'. Mike asked if they'd played in Bournemouth before - someone reminded them of 1967 - and started the jokes about getting old. This led into a request for a drum roll - following Mike's intro of holding the note for "when" to the point of collapse: creaks were heard as he was straightened up by two cheerleaders - the drum roll turned into a 'solo' by Mike Kowalski according to Mike and then it was into 'Be true To Your School'. The harmonies on 'Please Let Me Wonder' were fantastic and a lot of attention had obviously gone into this aspect of the performance.

Al Jardine seemed somewhat distracted throughout the performance: it could have been due to his two sons walking on and off the stage. During 'California Dreaming' Al had further problems with his guitar. 'Surfer Girl' was followed by Adrian Baker taking the lead on 'Don't Worry Baby'. Al then went into 'Cottonfields', Mike took over for 'Rock & Roll Music', then the cheerleaders were back for 'Dancing In The Street'. 'Dance, Dance, Dance', 'Do You wanna Dance' and 'Still Cruisin'' got the staid audience clapping along - maybe it was the austere notices which asked 'patrons to remain in their seats during the performance' which dampened the atmosphere.

Mike was into the chat about old car songs and that they didn't rap too well - I'd heard this at Wembley in 1987; this led into 'Little Deuce Coupe', '409', 'Little Old Lady...', 'Shut Down', 'GTO', and 'I Get Around'. We were then subjected to the excellent harmonies on 'In My Room' and Carl's pitch-perfect singing on 'God Only Knows' then 'Sloop John B', 'Wouldn't It Be Nice' and 'Good Vibrations'. This more upbeat version of 'Good Vibes' had people on their feet dancing... but not in the aisles.

The cheerleaders were back for 'Kokomo' and there was more audience participation in 'Help Me Rhonda', 'Barbara Ann' and 'Fun Fun Fun'. They were off the stage then back on with the cheerleaders for the encore of 'Wipeout' with Billy Hinsche on lead vocals, 'Surfin' Safari', 'Surf City' and 'Surfin' USA'. They left the stage at 10.50 pm having at last got the audience on its feet, in the aisles and up by the stage - the audience dutifully cheered and applauded for two minutes, the lights came on, no more encores. I left feeling what a superb vocal performance but what a subdued audience.

PAUL KIROWSKI

FROM ALAN FORRESTER. 8th MAY 1991, 2.10pm UK TIME

I'm at work and the telephone goes; the secretary says, "There's a Mr Jardine calling; it's an overseas call." A late April Fool's joke, I thought, but no. After 27 years of BB collecting, it was Alan Jardine asking for my help to save a radio interview which was failing and 'please check the number'.

It turned out the BB were rehearsing in Atlanta, Georgia for 3/4 days. Among the songs specially tried out for Europe (but not necessarily included in the act) were "Sail On Sailor", "Heroes and Villains" and "Graduation Day".

18th JUNE, SECC, GLASGOW SHOW

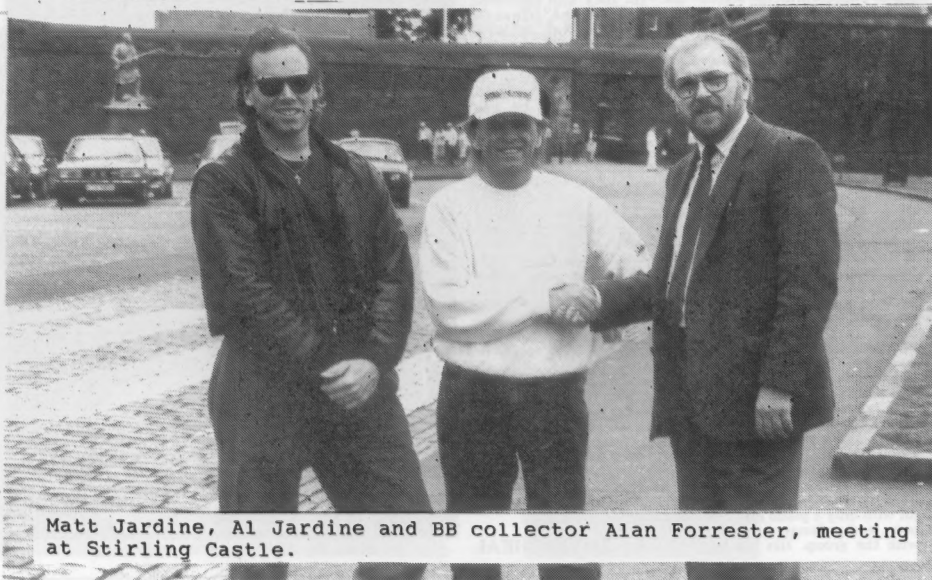
Great performance, audience slow to warm up. The group in fine voice.

After the gig (and many hassles) Alan Jardine invited me, Bill Huxtable (another long-time collector) and Graham Macleod (BBC) to his room. There he introduced his wife and, later, Mike Love. Alan viewed the idea of a charity show for STOMP readers favourably, although it seemed to be the first he'd heard of it.

20th JUNE 1991, STIRLING

Alan Jardine telephoned; he was coming through (in a bus with 10/12 people) - would I like to meet him and show him some sights - You bet!

On the bus was Matt (whom I'd met before), Alan's wife and her folks, Alan's 5 year olds, three of the professional dancers and some roadies. We rendezvoused at Stirling Castle, took a pic., and then did the tourist bit! So for four hours I joined the man whose voice I first know I heard on "Cassius" Love v. "Sonny" Wilson in 1964. Basically, we were all tourists that day - we only spoke music for approx. 4 minutes when Alan spoke of Carl producing "Sail On Sailor" back in L.A. after the Holland trip. He also explained how Daryl Dragon/The Captain and he (Al) produced "Don't Go Near The Water", with Al on Banjo and Daryl using special effects and a particular harmonic on the intro. It was quite something to hear Al sing it to himself to try to remember the note (probably, he deduced, a B or B<sup>b</sup> against a C chord). So there you have it: I'm still pinching myself, but essentially I was just glad he was the gentleman I've always read of.



Matt Jardine, Al Jardine and BB collector Alan Forrester, meeting at Stirling Castle.

# NEWSREELS

## BAD VIBRATIONS

**WILSON PHILLIPS** stars **Carnie** and **Wendy** fear their dad, **Beach Boy** legend **Brian Wilson**, will never recover from his mental torment.

Brian, once one of the world's biggest pop stars, is a pitiful figure—his life wrecked by drugs and a sinister psychiatrist called Dr Eugene Landy.

Carnie, 23, says: "Dad is not a happy man. People love to dwell on the fact that he is a drug addict with brain damage who has a guru, a svenigall, who is controlling him and brainwashing him."

"It would be great to remember him for being a musical genius who wrote brilliant songs."

"But people just concentrate on the bad side. It's very sad but there is little we can do about it."

### Cried

In the last eight years Brian has seen his daughters just three times, and has taken no part in their success.

Carnie reveals: "I didn't have his phone number for years but we

## Wilson girls fear for Beach Boy dad



**SICK:** Brian Wilson have seen him a couple of times recently."

Wendy, 21, recalls: "He came to one of our shows unexpectedly and we all cried together. It was very emotional."

"It would be great to think he will make a total recovery but I doubt it."

"I don't think he will ever be the same again."

"I said to him, 'You were not a good father but let's be friends, let's

sing together and harmonize together.' "He said it was a great idea but we didn't hear from him."

"I think he sees a lot of him in us and vice versa but it depends how many drugs they have given him."

Carnie says: "We will not end up like our father. We take care of ourselves, no drugs, no drink, nothing. "Our image is squeaky clean and that's not a bad thing."

### Trouble

"We have been incredibly successful in the last year but nothing would make us happier than seeing dad released from that doctor."

The third member of Wilson Phillips, whose latest single *You're In Love* is racing up the charts, is Chynna Phillips.

lips. She also had a troubled childhood because her father was also a drug addict.

Chynna, 23, had a nervous breakdown when her dad, John Phillips, who led Sixties chart-toppers Mamas And Papas, turned to drugs.

Both have come through their nightmares and Chynna says they "get on brilliantly."

She says: "There was a lot of crying and a lot of pain but now that's behind us."

"I spend time with Dad, laugh with him, call him any time of day or night and he is always there for me. I'm really happy."

## BEACH BOY COMES CLEAN

★ **BEACH** Boy Brian Wilson produced bad vibrations for those around him. In an upcoming autobiography the star who almost wrecked his life through drugs admits he stunk to high heaven.

In *Wouldn't It Be Nice* he reveals: "I stopped worrying about changing my clothes, washing, showering, cleaning my teeth, brushing my hair—all the things people take for civilised behaviour."

No wonder daughters Carnie and Wendy, now in hit band Wilson Phillips, had problems getting close to him.

Picture: RICHARD WATT

### ROCK

## Beach Boys Wembley Arena

MANY ancient monuments have reached such a state of disrepair that only the building of replicas can save them. This avenue of escape from wear and tear may have occurred to the Beach Boys from time to time. They recorded their first single in 1961, thereby pre-dating the Rolling Stones and the Grateful Dead in the ranks of Sixties groups still touring.

Mike Love, always the group's front man and cheerleader, extracted some laughs from the irony of singing teenage songs such as "Be True to Your School" at the age of 50. Growing old with dignity cannot be easy for these veterans of south Californian beach culture. Their audience of 40- and 50-somethings seemed determined to carry adolescence through into dotage, batting beach balls and flailing wildly to "Barbara Ann" and "I Get Around".

Doubtless stimulated by this playground atmosphere, the group played inspired versions of a string of hits. The guiding genius behind the

songs—Brian Wilson—was absent for reasons which go into realms of the surreal. His spirit was present, however, in some of the most beautiful pop songs ever composed, in particular ballads such as "Don't Worry Baby" or "Please Let Me Wonder", and arrangements which, in their original form, transcended the limited resources of a garage band.

The vocals were swapped between Mike Love, Bruce Johnston, Carl Wilson and the dependable Al Jardine. Jardine defied belief and dependability by forgetting one of his lines during "Sloop John B", but this was not a night for recriminations. Those unique Beach Boys harmonies sounded far more accurate than they would have done in the mid-Sixties, and difficult songs such as "Good Vibrations" and "God Only Knows" were negotiated with ease.

Despite the solid professionalism of this show, the prospect of 60-somethings getting excited about hot-rods, surfing and "California Girls" remains unappetising. The group's answer may be to find some young replicant Beach Boys within the next few years and then gracefully retire.

DAVID TOOP

**T**HE world's top rock stars are secretly teaming up in a spectacular tribute to Elton John.

I can reveal that Phil Collins, Eric Clapton, Rod Stewart, Queen, The Who, Bon Jovi and The Beach Boys are among the big names set to record their favourite Elton hits for an album, video and TV special.

The Beach Boys, who begin a British tour this month, already have their contribution in the can. Bruce Johnston says: "Every artist will make a different Elton track. We've done *Crocodile Rock*."

"When one of Elton's old producers, Gus

Dudgeon, rang us up we jumped at the chance. Elton is a great guy."

An insider added: "Elton's pals wanted to honour him and his songwriting partner Bernie Taupin."

"Phil Collins has chosen *Burn Down The Mission* and The Who plan to record *Saturday Night's Alright For Fighting*."

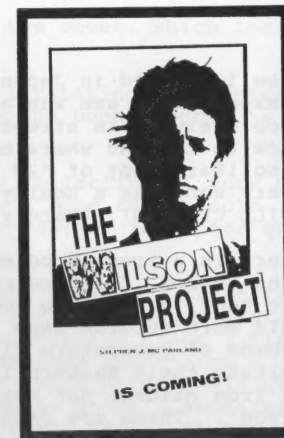
It remains to be seen who will cover what was

perhaps Elton's greatest hit, *Your Song*.

The tribute celebrates Elton and Bernie's long hit-making partnership, which has produced more than 45 chart-busting singles over 20 years.

The TV special will include interviews with the stars taking part, as well as with Bernie and Elton. There will also be a chance to see some rare footage of Elton and Bernie at work.

## ELTON'S OLD PALS JOIN UP FOR TRIBUTE



## Nostalgic waves

IF, in a few decades' time, the BBC decides to revive the light entertainment series called *The Good Old Days*, featuring audiences in period costume singing along to the hits of yesteryear, the songs of the **Beach Boys** will surely be among its most popular items. In their day, these Californian fun-lovers were one of the world's most successful pop groups—as successful, in fact, as the Beatles—thanks to their masterful blend of rich, warm harmonies and Chuck Berry-inspired rhythms. And today, judging by the audience's ecstatic response to their performance at **Wembley Arena**, many of their songs have become a permanent part of our popular culture.

For its sheer relentlessness, the show was an impressive reminder of the Beach Boys' enduring achievement, and their powers of survival. Fate has not been altogether kind to them: their one-time leader and chief songwriter Brian Wilson spent an entire decade, the 1970s, in a drug-induced stupor, reportedly lived for three years in a sand-pit with only a piano for company, and no longer performs with the group. His brother

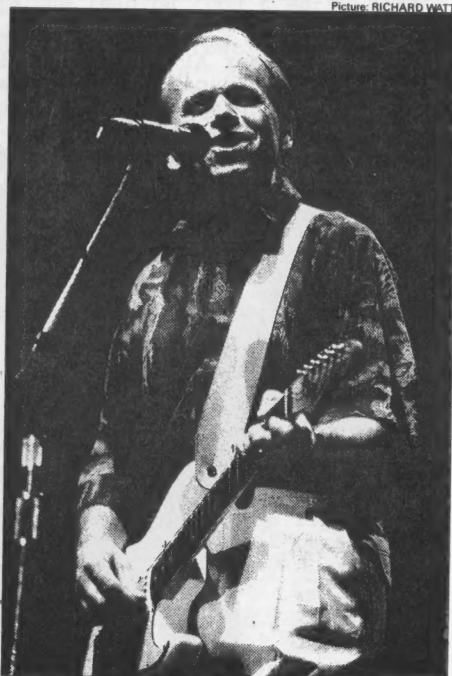
Dennis drowned in 1983 while under the influence of alcohol. Yet they still epitomise the wholesome lifestyle which held sway in West Coast America during their heyday: sun, surf, cars, music, fun and girls.

Girls. The Beach Boys still, it seems, like to be surrounded by them; throughout the show a troupe of five dancing girls pranced and paraded in the kind of skimpy costumes which were worn by Pan's People on *Top of the Pops* 20 years ago.

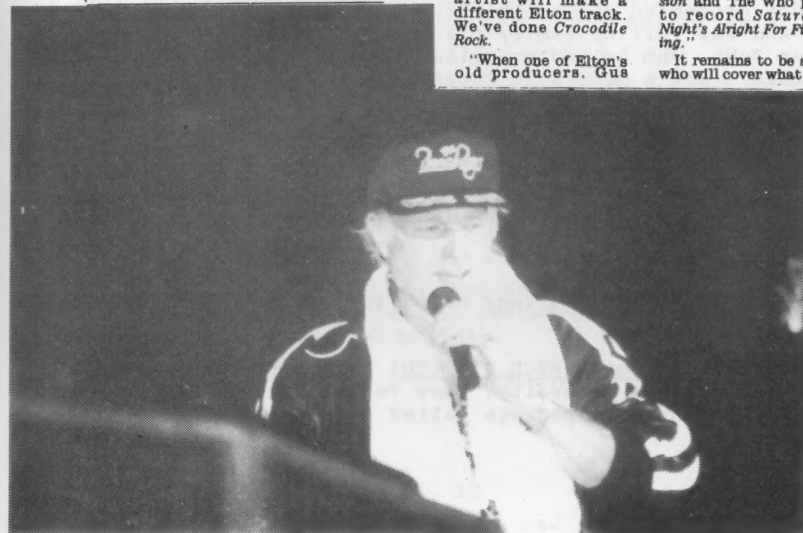
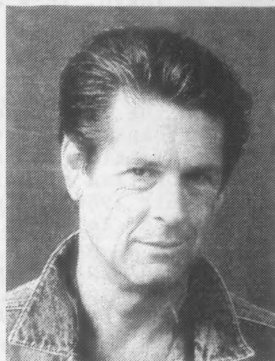
But this was the only aberration. Those famous harmonies were faultlessly tight (although a backing singer took the high lead vocal part on *Don't Worry Baby*); Mike Love's voice sounded as pure as ever; and when Carl Wilson took the lead vocals on *God Only Knows*, suddenly the years rolled away. We were listening to the Beach Boys of old, with all their warmth and plaintive innocence.

Outside, afterwards, unseasonal drizzle continued to pour. But for a couple of hours we had been riding the crest of a wave of nostalgia.

DAVID CHEAL



Beach Boy Al Jardine at Wembley Arena



Mike at Wembley.  
Photo by  
Clinton Young



## SOMEWHERE IN JAPAN

When I arrived in Japan from the Soviet Union in January, the last thing I expected to see was a veritable mountain of Beach Boys material on shop shelves, in street markets and on the radio. It is ironic to think back to England where my friendly neighbourhood record shop would file a solitary copy of "20 GOLDEN GREATS under "GROUPS:B". Not so in Japan. Every shop has a healthy smattering of CDs, even if that always includes STILL CRUISIN', (hardly a healthy listening experience!).

There is a tremendous market in Japan for 'oldies'. Most popular is John Lennon, followed closely by his fellow Fab Three. The Rolling Stones are huge, as are The (much-underrated) Carpenters who have reportedly sold more records here than in any other country. Every Sunday, huge crowds of youngsters flock to Hokoten in Tokyo, where home-grown bands imitate their Western idols. Most often they resemble The Sex Pistols or Iron Maiden, but every week there is a huge space reserved for the 'Teds'. These are Japanese bikers dressed in leathers, with 50's-style greased-back hair, who move and groove to the old rock-and-roll. Last week, they were jiving, twisting and somersaulting to "Surfin' Safari"!

Funnily enough on the occasions when I've ventured out busking with my guitar, it is the Beach Boys' songs in my repertoire which always guarantee the best response. As Beatles-buskers are so common in Tokyo, it's a thrill to see middle-aged "salary men" stop dead in their tracks and start stomping, clapping and wailing along to the seldom-heard chords of "Surfin' USA"!

So the Beach Boys' cause is very much alive and well in the land of cherry blossom and sake. F.E.N. radio (an American network) recently interviewed Mike Love as part of a 30-minute Beach Boys Special. Promoting it as "The Story Of The Beach Boys", they simply played the top five hits in the wackiest chronology imaginable. They introduced their 1966 masterpiece with "lots of sun tan lotion and good vibrations" and followed it with "Surfin' Safari"! The "interviewer" managed to coax no great surprises from a bored Mike Love, who merely trotted out his old favourite anecdotes: "yeah, we were friends with the Beatles... one morning in India I joined Paul McCartney at the breakfast table... my cousin Brian wrote "Warmth Of The Sun" the day JFK was shot..."

Mike Love had just presented Wilson Phillips with their award at the Tokyo Music Festival, and was full of family pride as he talked of "Chynna Phillips's father John, who helped co-write "Kokomo" with me..." I think you get the picture. Not a memorable interview, but an indication that the Hawthorn Hotshots have a following in far-off Eastern climes:

Good record shops here currently have every official Beach Boys release on CD. Vinyl is now all but completely obsolete so there is a huge number of legitimate and bootleg discs waiting to be raided! Here are some details of my more interesting findings:

### NOT-SO-OFFICIAL RELEASES

A number of highly interesting bootlegs has also come to light, of varying quality and content.

"Do It Again" - Triangle Records PYCD 054 (CD) This is the same concert of May 1st 1971 at Syracuse University, New York which was reviewed in STOMP 81 as part of a double CD package called "It's About Time". This

version is interesting for its line-up listing on the cover, which includes the absent Dennis Wilson on "vocals and guitar"!

The quality is fairly good, but with long, mildly irritating gaps between each of the twenty tracks. I only wish the mixing had been as good as the group's performance...

"Brian Wilson and the Beach Boys Solos" A curious collection of some of - Polyphone Records PH1316 (CD) the group's more recent solo work. The track listing looks impressive, but the reality is a poor quality rag-bag with only the odd glimmers of genius...

Brian kicks off with his spirited "The Boogie's Back In Town", taken from one of his live appearances with the rest of the band. Its organ part is a dead-ringer for "California Girls", but to be brutally frank I find it hard to imagine a modern audience getting too excited about such a cranky, out-dated tune. This is the sort of stuff which Brian could churn out in his sleep (and probably did). Also included is Brian's appearance at the Malibu Emergency Hospital Benefit gig in the mid-80's. It is memorable not so much for its musical value, which is low, but for its historic value as Brian's true return to the fold. He sings with real energy and confidence, and chats so naturally with the audience, it is a pleasure to hear him finally having so much fun playing live.

It's a kind of travesty to put notable performances like this side by side with such worthless dross as Mike and Dean's "Alley Oop". Sadly, this one belongs to the "Jingle Bell Rock" school of embarrassments... I enjoy hearing Mike's "Party" version so much, it's infuriating to hear it sapped of all life. Justice is done seconds later, when Brian blows them away with his dumb but infinitely more endearing "Living Doll (Barbie)" seen here sliding straight into its sister, "Christine".

Dennis too flexes his muscles with his meaty anthem to the "School Girl", while Carl lets rip a terrific live version of his finest song, "Long Promised Road" from his solo shows in the early '80's. The two younger Wilson brothers almost steal the show here, but it is Brian who pulls a real gem out of the bag. His home demo of "Let's Put Our Hearts Together" has all the gravity and grace of his demos for "It's Over Now" and "Still I Dream Of It". He sings in his cigarette-ravaged rasp, but the sensitivity and beauty of this song are breathtaking. My ears tend to turn off during the schmaltzy LOVE YOU version, but here the song can be heard in its honest, pure form. The melody would have been at home on PET SOUNDS, I feel.

The compiler has tagged two "extras" onto the second half of this CD which are puzzling, with the wealth of unreleased material he has simply overlooked. There are no contributions from Alan or Bruce, for instance. Instead, he includes a cheerful, positive 3-minute interview with Brian and Dr. Landy on UK TV (July 21, 1984). The CD closes with the very same crackly vinyl version of "Mount Vernon and Fairway" which we have all grown to cherish. An odd choice, and perhaps a wasted opportunity to include more buried treasure.

This is a strange compilation, and the sound quality is generally very poor, but it offers a permanent, potted account of some key events in the Beach Boys's checkered history.

One last curio has come to my attention. I picked it up in a trendy Import shop in Central Tokyo. I paid an exorbitant amount of money for a 7-inch single marked simply "Beach Boys : East Coast Girl B/W Little Miss Coupe". I was horrified to get it home and find the name Paul Adams on the label, and the tracks printed as "Girls" and "Miss Coupe". I was somewhat relieved when I heard the familiar live intros to "California Girls" and "Little Deuce Coupe"! And they're actually highly passable versions... For diehards only!

#### SEAN MACREAVY

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#### JAPANESE BOOTLEG CORNER

In the last few weeks, the half dozen "hole in the wall" bootleg outlets in Tokyo have been inundated with some intriguing new CD releases. The most popular seems to be an Italian release, Mistral Records MM 9104, entitled "KNEBWORTH" featuring 14 of the tracks the band played in that much-scorned concert in 1980.

But almost all the new titles have come out of two stables. The first, Sphinx Records, is by far the cheapest, and offers two bizarre compilations:

#### 1. GOOD VIBRATIONS - SMILE - SXCD 011

This 27-track CD boasts an excellent reproduction of the SMILE packet and a by now run-of-the-mill track listing reminiscent of the SMILE boots circulating a couple of years ago. It opens with the Promo advert and a couple of alternate takes of "Good Vibrations". Although the tracks are pretty much identical to those on the 1990 (2nd) SMILE CD, it includes one useful addition in "Cabinessence" minus the 1969 lead vocals. We get two versions: one with "Doing-doing-doing", "who ran the iron horse" and "have you seen the grand coulee" vocals, and the other without. The 7½ minute "Heroes and Villains" from the previous CD is also a welcome inclusion but, sadly, "Wonderful" is not the exquisite vocal version. For some extremely odd reason, the album closes with the familiar rendition of "Barbie" and "What Is A Young Girl Made Of". Why?!

#### 2. ALIVE AND SMILING - SXCD 010

The title gives a large clue to the contents:- a clipped-back collection of 16 SMILE tracks (minus "Heroes" and the extra "Cabinessence"), preceded by 9 live tracks from a late '70's or early 80's concert. Naturally the performance is typical of this low point in the band's career, as is the sound quality, which is fuzzy, but at least is in stereo.

The live tracks are:

California Girls/Sloop John B/Darlin'/Shortnin' Bread/Do It Again/Skating USA/Peggy Sue/In My Room.

My heart leapt when I discovered that "Skating USA" is actually none other than that good-time classic, "Roller Skating Child", and it sank again when the rendition proved to be rushed, disorganised and sloppy. Ditto for "Peggy Sue", which summarily fails to excite despite a great vocal from Mr Jardine. The cover is terrific, but also a strange choice: it features the artist's impression of "The Beach Boys' Party" sessions

which Capitol used as a promotional poster.

These two CDs are certainly affordable and also include well-written liner notes, but I have to wonder why the record company did not put more thought into more consistent track listings. To hear such masterpieces as "Surf's Up" alongside "Barbie" or "Sloop John B" live is a thoughtless way of cashing in on the availability of the SMILE tapes. There is now a glut of them on the market!

More interesting is the huge number of releases on the French Polyphone label. Again, the familiar unreleased albums of the '70s, LANDLOCKED, ADULT CHILD and XMAS ALBUM are scattered almost at random across a range of CDs, presumably as an incentive to buy the lot. At £18 a throw, I imagine that is out of most people's grasp!

#### 1. LANDLOCKED PH1303

This CD comprises the 17 tracks from the deservedly acclaimed vinyl album from the early 80's. It is followed by 7 tracks from the ADULT CHILD era: Life Is For The Living/Hey Little Tomboy/Deep Purple/It's Over Now/Everybody Wants To Live and bonus tracks Mony Mony/Ruby Baby, both of which are typical of Brian's "tune-a-day", nicotine-stained, boogie period. Rough, but fun. Even though the sound quality is not as sharp as the famous vinyl version, the bass response here is superb.

#### 2. CALIFORNIA FEELING PH1315

Compleatists will have to fork out a further 4,500 yen for "side 2" of ADULT CHILD which, once again, is tagged on to the end of this CD as an afterthought. There are 25 tracks in all, the first 18 of which are, as far as I can recall, a carbon copy of the "California Feeling" vinyl boot. The bonus tracks are: "You've Lost That Lovin' Feelin'/Shortenin' Bread/Lines/On Broadway/Games Two Can Play/It's Trying To Say/Still I Dream Of It.

Sound quality again is fine. Lots of hiss, but the clarity and comparative lack of distortion make this a nice change from all those terrible tapes we swapped madly many moons ago...

#### 3. SUN, SURF AND BALLOONS PH 1304

In Polyphone's usual style, this is a complete ragbag of unconnected bits and pieces. The "balloons" in the title refer to six tracks from the band's appalling Christmas "Box" from 1977: Alone On Xmas Day/Go And Get That Girl/Santa Got An Airplane (my vote for the worst BB's recording ever)/I Saw Mommy Kissing Santa Claus/Winter Symphony and Kona Christmas. Stocking fillers are an alternate version of "Mommy" and a medley of traditional Christmas favourites. Almost all completely unlistenable.

The rest of the CD shows only a few glimmers of brilliance, in the shape of Brian performing "Christine", "Black Widow", "Love and Mercy", "Walking The Line" and "Melt Away" in an echoey but atmospheric amphitheatre. He sounds confident, almost defiant, and the group's version of "God Only Knows" which follows seems to rise to the occasion. They invest it with a subtlety so often lacking in their performances.



Sadly, beyond the random inclusion of 1968's "We're Together Again" the plodder "Walkin'" and LANDLOCK's "Over The Waves", the remainder of the CD is padded out with some of Mike Love's most objectionable moments: "California Beach" (strongly reminiscent of KTSA's "Some Of Your Love"), "Good Time Summertime Girls", "Sun City", "Oh! Those Girls" and a dreadful, sanitised version of "Hawaii". All of the tracks bear the trade marks of Mike's thinnest nasal tones and Adrian Baker's accurate but soulless production, instrumentation and falsetto. Sound quality varies wildly, but there is considerable tape hiss throughout.

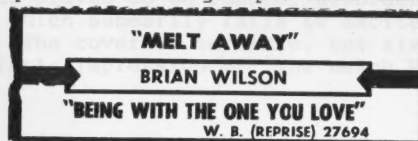
#### 4. UNRELEASED GEMS PH1305

... And to add to this frenzied, bootlegging confusion comes a completely wild compilation of 27 tracks which has no cohesion or logic whatsoever. But ironically, it is the most successful of the bunch and very much lives up to its title. It begins in a characteristically wacky fashion with an interview with Bruce Johnston just prior to the completion of KEEPIN' THE SUMMER ALIVE. He explains how nervous he was, having to meet all the individual members' demands, of the juggling of compromises, and his doubts about whether they would approve of the final result. I suppose that's one justification for his, I quote, "hatchet jobs" on LA and KTSA... The short first interview sails logically (ahem) into "Michael Row The Boat Ashore", which here sounds the best I've ever heard it. In fact, all the standout tracks from XMAS are included: "Seasons In The Sun", with its gorgeous Carl Wilson vocal, and Dennis's stunning "Holy Evening". Al Jardine's reworking of "Peggy Sue (Xmas Time Is Here Again)" is corny but energetic nonetheless. All four sound great, with only minimal hiss and distortion.

Only one live track is featured on this CD, but it's a real treat. Mike Love's lead on John Lennon's "Imagine" is surprisingly good - certainly not his usual drawling, off-key whine! After the archive treasures on the new "Lost and Found" CD come two more for completists: a couple of "Land Ahoy" out-takes, very nearly buried in tape hiss and drop outs but of great historical interest. Similarly, the compilers have unearthed a brilliant piece of potted history. Clearly in the middle of their Honda sponsorship (circa 1964), the group are perfecting a moped jingle in which umpteen times over, they repeat the words "Honda fifty-five" to the melody and identical harmonies of "All Dressed Up For School". Another example of Brian's "recycling" which gave birth to such diverse songs as "Cherry Cherry Coupe", "Darlin'" and "Marcella".

The CD next moves into familiar territory with the five fascinating and beautiful attempts to double track the background vocals of "Please Let Me Wonder" in 1965. Always a joy to hear those again. Less dramatic but fun is the acoustic "Be My Baby" from the recent Endless Summer TV Special.

Perhaps my biggest surprise, though, was the excellent sound quality of a track recorded on October 31st 1970 which previously I had only heard from behind a wall of 7th generation tape noise. "My Solution" leaps out of the speakers in new layers of texture and subtlety. Not only are the harmonies weird, but they are also highly subtle and beautifully recorded, a la SUNFLOWER. Brian's synthesizer work is way ahead of its time, with previously unheard slips, plops and buzzes in the righthand channel of the stereo. Perhaps one of the group's most underrated "lost" works...



This unfortunately cannot be said of the next three tracks: Bruce's "Let's Visit Heaven Tonight" on which he sounds like Liberace speeded up. and Mike Love's two 'masterpieces', "First Love" and "Sumahama", here in its hurried early form.

The CD is peppered with odd gems of varying quality, including "I Just Got My Pay", "Calendar Girl" (from 1976) and SMILE'S "Tones" which here is billed as "Pixies". Why? Another curio is the inclusion of a very early "practice run" through "Wouldn't It Be Nice", on which Brian sings some shaky vocals over the completed instrumental track. There are no vocals on the middle eight, but the embryonic harmonies on the rest of the song are another indication that he could, and probably did, provide a lot of the vocals on PET SOUNDS.

As with all of these CDs, there is always one track which warrants forking out the dosh. In this case it is a piece of intense, highly charged Brian Wilson from early 1966. We hear him dishing out complex instructions to the kettle drum player, and becomes frustrated with the slowness of these brilliant musicians to follow his lightning-quick musical mind: "S t, no man!" he screams, "I mean, Shoot!" As "studio chatter" goes, it's a classic, and introduces a stunning instrumental track to "Don't Talk (Put Your Head On My Shoulder)". The organ has become distinct enough to sound churchlike, very spiritual, while the famous double bass interplays beautifully with a mandolin-like electric guitar in the background. It is a remarkable find, and another essential dimension to the unfolding PET SOUNDS saga. Until the stereo mix is available, be content with this as a look through a keyhole at a work of genius.

Watch this space for the next instalment of Oriental Oldies!

#### SEAN MACREAVY

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Beach Boys at Wembley. Photo by Clinton Young.

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**WANTED:** Van Dyke Parks singles 'Number Nine' & 'Come To The Sunshine' (on tape will do), original 'Surf's Up' poster (1971) + Nick Kent's N.M.E. piece. Michael Kemp, 4 Central Buildings Flats, Chobham Road, Woking, Surrey, GU21 1JJ.

**N E W S**

Back in the States, the band seem to be concentrating on touring rather than recording a 30th Anniversary album/song/anything, and the one title currently in the can - "Crocodile Rock", on the Elton John tribute album - still has no release date set. (For those who collect such info., the other two songs offered were "Goodbye Yellow Brick Road" and "Harmony").

However, there-issues continue: 10th September the CD of the **CHRISTMAS ALBUM** (with bonus cuts) hits the stores, whilst 13th August saw the appearance of **THE ABSOLUTE BEST OF THE BEACH BOYS VOLUME II** (no, we've not seen Volume I either...), gathering together the following tracks: "California Girls/You're So Good To Me/The Little Girl I Once Knew/Barbara Ann/Wouldn't It Be Nice/You Still Believe In Me/Sloop John B/God Only Knows/Caroline, No/Good Vibrations/Heroes And Villains/Wild Honey/Darlin'/Friends/Do It Again/Cabinessence/Bluebirds Over The Mountain/Cottonfields/Break Away/California Dreaming".

On the topic of a new Beach Boys album, the eternally optimistic Bruce has this to say...

"Leading up to this 30th year of our history, I think we have to kind of ease into it rather than push ourselves to do a new album. I don't think we're interested in just being in the syndicated rerun business. But I also don't think you just go and try to bang out four hits and six tracks. For a Beach Boys album in our 30th year, I think we might approach it a little differently. I don't think the American public is lining up for a new Beach Boys album..."

"My fantasy is to somehow throw everyone in the (studio) and come up with a California version of (Paul Simon's) Graceland, something with a lot of thought and intelligence and interesting sounds, maybe with some environmental point of view to it. I can tell from talking to the other guys that there's a real interest in doing something that's not very shallow but still doesn't turn our backs on having a "Kokomo" pop up."

"As a Beach Boys fan, I think the band should redeem itself a little on the artful side of the Beach Boys. I have nothing against having hits, believe me, but I kind of think people, especially the real analytical fan, would enjoy something that they'd know we really had to dig deep for. I still think we're capable of doing that. We just have to get back in the same room together, maybe having some dinner and start saying a few 'What ifs....'." Yeah. Sure.

On the Brian Wilson front, a recent report has his second solo album - referred to as **SWEET INSANITY** - set for release "later this summer", to be followed in the Autumn by "Wouldn't It Be Nice", Brian's ghosted autobiography. On current form, don't hold your breath waiting for either...

The Honeys CD - a part of the Capitol Collectors Series - is once again said to be set for a release this year after having been put on hold. No track listing has been advised, but aside from the five officially released singles - "Surfin' Down The Swanee River/Shoot The Curl/Pray For Surf/Hide Go Seek/The One You Can't Have/From Jimmy With Tears/He's A Doll/The Love Of A Boy And A Girl/Tonight You Belong To Me/Goodnight My Love" - other possible titles are previously unreleased tracks from the early '60s ("You Brought It All On/In The Still Of The Night/Rain

Drops/Make The Night (Just A Little Longer)" and one from 1968, "I Know You're Gonna Be Alright". Two other titles, "Funny Boy/No Big Thing" may not have been recorded, thus their inclusion is in some slight doubt.

The fifth Wilson Phillips single, "The Dream Is Still Alive", gathered the surely unwanted accolade of being the first WP song not to reach the Top 10, stalling at No. 12, possibly because of an unsympathetic remix.

Odds & Ends to close with: Kirsty McColl's new CD features a cover of "Don't Go Near The Water", as featured on a recent TV show she fronted concerning UK water purity... the Beach Boys are endorsing Tropical Summer suntan oil and tanning products (manufactured by Kokomo Labs, Inc of Ohio... of course)...

Ricky Fataar appears once more behind Bonnie Raitt on her new album "Luck Of The Draw". Ricky plays drums on 7 of the 12 tracks (Capitol EST 2145).

Finally, it's with sadness that we report the death, on 11th July at the age of 57, of Roger Christian, a top LA DJ of the early and mid sixties, who wrote the lyrics for the majority of Brian's car-period songs such as "Shut Down", "Little Deuce Coupe", pretty much all of the **LITTLE DEUCE COUPE** LP, several Jan & Dean classics (notably "Dead Man's Curve" and "Ride The Wild Surf") and probably the best B side in history, "Don't Worry Baby". He died of complications arising from kidney & liver problems.





I T ' S B A C K !

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